

Violence in Human Nature in William Golding's *The Inheritors*

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Abstract:

Through the portrayal of Neanderthals and Homo sapiens "new man" and their relation to each other, Golding's novel *The Inheritors* explores the violent and antagonistic characteristics of human nature throughout history and shows the social elements of behavior of primitive people in the ancient world.

This novel has its own literary merit both in form and content. The subject of violence can be found in different conceptualized approaches: violence as inseparable part of human nature, hence entangled with its other facets (other emotions of human like desire for power, feeling of envy or disgust, etc.); violent acts are often defended by sacred mythological and religious rituals and justified by demonizing other human beings. Another concept is to see violence as a mode of survival and as a way to dominate others. Moreover, for the matter of methodologies within literary theory, the paper benefits from many approaches which are commonly used in studying the literary works like moral-philosophical and sociological criticism.

This paper is structured into two main sections with various divisions. In section one the relationship between literature and its implications upon human nature and the nature of violence itself is discussed. In section two, the concept of violence in the novel as emotional and behavioral manifestations of human nature is analyzed within the text along with those messages and ideas that are implicated inexplicitly.

Key Words: Literature, Human Nature, Violence, Neanderthal

المخلص:

من خلال تصوير إنسان نياندرتال والإنسان العاقل "الرجل الجديد" وعلاقتهم ببعضهما البعض، تستكشف رواية جولدينج (الورثة) السمة العنيفة والعنيفة للطبيعة البشرية عبر التاريخ وتظهر العناصر الاجتماعية لسلوك البشر البدائيين في العصور القديمة. العالم (الورثة) هي الرواية الثانية التي كتبها الروائي البريطاني ويليام جولدينج وتعتبر من قصص ما قبل التاريخ ونشرت عام 1955.

هذه الرواية لها ميزتها الأدبية في كل من الشكل والمضمون. إنها تثبت قيمتها الخاصة من خلال عناصر الشكل الأدبية والأسلوبية، خاصة في الاقتراب من التعيين اللغوي للبنية البسيطة والبدائية للغة رجال ما قبل التاريخ. من ناحية أخرى، يمكن قراءة الرواية كنص للعديد من الرؤى العميقة وتجسيد مفاهيم مختلفة عن حياة الإنسان والحضارة وشؤونها.

يمكن العثور على موضوع العنف في مناهج مفاهيمية مختلفة: العنف باعتباره جزءًا لا يتجزأ من الطبيعة البشرية، وبالتالي فهو متشابك مع جوانبها الأخرى (المشاعر الأخرى للإنسان مثل الرغبة في السلطة، والشعور بالحسد أو الاشمئزاز، وما إلى ذلك) ؛

أعمال العنف التي غالبًا ما تكون مدعومة بطقوس أسطورية ودينية مقدسة ومبررة بتشويه صورة البشر الآخرين. مفهوم آخر هو رؤية العنف كوسيلة للبقاء وطريقة للسيطرة على الآخرين.

يتكون هذا المشروع من جزأين رئيسيين، في المقدمة يتم مناقشة العلاقة بين الأدب وآثاره على الطبيعة البشرية والعاطفة. علاوة على ذلك، يتم تحليل مفهوم العنف في الرواية باعتباره مظاهر عاطفية وسلوكية للطبيعة البشرية من خلال النص وتلك الرسائل والأفكار التي تورطت بشكل غير واضح.

الكلمات المفتاحية: الأدب، الطبيعة البشرية، العنف، إنسان نياندرتال.

پوخته:

له رڼې ويناگر دنی مروفي نياندرتال و هوموسيپيټيس (مروفي نوئ) و پيوندی نيوانيان، رومانی (ميراگر مکان) له نوو سینی و ليام گولدينگ گهرانه به دواي سيما شهر منگيز و بهر بهر مکانیاساکانی سروشتی مروفي پيوندی بهر ږایي میژوو و بهر گهزه کومه لایه پيوندی رهفتاری مروفي بهر اییهمکان پيشاندهدات له جیهانی کوندا.

(ميراگر مکان) دووم رومانی رومانوسې بهر پتانی و ليام گولدينگ و مک رومانیکي خيالی داهنریت که لا سالی 1955 بلایوکر دوتوه. رومانکه خاومن جوانیهکی نهده بیه هم و مک فورم هم و مک ناوړ وکیش: هم بهه اییه خوی نیشاندهدات له ریگهی بهر گهزه پلنیکي نهده بیه و شپو از گهر یوه، به تایه پتانی له مامهله کردنی له گهل پیکهاته ی ساده و سهر متایي زمانی مروفي پيش میژوووه. له لایه کی ترومه، ناوړ وکی دهقه که لیوانلیوه له روانینی قول و چندين چمک دهر باره ی ژپانی مروفي، شارستانیته و بارودوخه کانی گه لاله دهکات.

بابه تی توندوتیژی دمتوانریت له چندين چمک و روانیا ناماژه ی پیکر: توندوتیژیه که بهشیکي جیهانه کراویه له سروشتی مروفي له ههمان کاندای گریدر اوه به لایه نکانی تریوه لهوانه (هست و سوز مکانی تری مروفي، غریزه ی بوه دهسه لات، چاوچونکی و رق له نهوانیت... هند): هرووه ها کرده ی توندوتیژی که همدنیک جار له لایه ناوړی نهفسانه کان و بونه ناینبیه کانه وه هاندهریت و له رڼې بهشپتانی کردنی کهسانی ترومه پاساو دهریت. په کی که له لایه نکانی تری چمکه که توندوتیژیه و مک ریگهی مانوه و زالبوون بهسر نهوانی دیکه دا.

هم پروژیه دابهشکر اومه سهر دوو بهشی سهر مکی: له پيشه کی که د پيوندی نیوان نهده بیات و ماناکانی دهر باره ی سروشتی مروفي و هسته کانی گفتوگو کراوه. دواتر، چمکی توندوتیژی له رومانکه د و مک بهر جهسته بوونیکی سوزی و رهفتاری شپکر اومه له میانه ی خوینده وه ی تیکسته که و پیام و ئایدیاکانی که بهشپوهیه کی ناراسته وخو دهر پردراوه

کلیله وشه: نهده بیات، سروشتی مروفي، توندوتیژی، نياندرتال.

1- Introduction

Throughout the history of civilizations and societies, literature, as a major part of human life has played valuable role in describing and understanding the meaning of innermost desires and thoughts of people; it conveyed such ideas in every area of human life; its psychology and intellect, social and economic affairs along with unique and creative moments of literati and artistic individuals. This would be whether means of building fictional reality or reproducing reality itself in different forms unknown and unutterable before. From ancient myths to modern novel and poetry human nature with its all manifestations were to become central themes for what literature may have observed and represented it in artistic form that bears aesthetic value. Although not all the themes were to be an appraisal of rational and moral dignity of human (as humanists thought), literature was to describe every aspect of mankind including corrupted and evil sides of his nature (Abrams, 1957, pp.116-117).

Human nature presents itself in life of individuals in different facets and literature represents these facets in variety of forms from simple and clear feeling of well-being, likeness and satisfaction upon

things and situations to more complex arrays of emotion such as love, aggression, jealousy, envy, prejudice, disgust, hatred, kindness and even into most unknown and intense passions and caprices of human being by which the readers can derive knowledge and entertainment from these descriptions and explications of the human nature, consequently, they will be affected by them emotionally and morally (Rainsford, 2014, p. 3). Thus, literature creates its own world envisioned by human and is not merely a mirrored reflection of nature and events of human life. Dominic Rainsford in his book *Studying Literature in English* elucidates this point:

The claim is that literature does not just reflect aspects of the human world that authors and readers enjoy; it is actually a vital part of the process by which that world is made and re-made over time. Literature, in this sense, is a means by which human beings explain themselves to themselves, and to one another (Rainsford, 2014, pp. 5-6).

This paper aims at giving some clear explanations to the concept of violence and how this element embodied in this particular work of William Golding *the Inheritors*; the conception of violence is manifested through different means whether in the experience of characters or any viewpoints as to be discovered through the ideas of the novel that are implemented and arbitrated by the author. Moreover, it is intended to suggest some theoretical points based on particular approach and analysis of the novel, and its goal assumes some relative answers to addressed questions like: what role does violence play in this novel? What is the author's attitude toward such element? How is the concept of violence implicated by which readers can expect the more general approach to human nature and its relationships?

2- Literature, Human Emotions and Violence

Susanne Knaller in her book *Writing Emotions* claims that: "In the context of literary texts, we are concerned with aesthetically reflected verbalizations of models and paradigms of emotion." (Knaller, 2017, p.19). In general, there are writers in literary world who prefer to express themselves through novels and others through poems, whichever would be in the case, it might suggest a literary value and truth as long as it gives new insight into human nature and emotion. Nevertheless, as much as educational and traditional schemes direct the interest and attitude of individuals, so does literature; this is not only in describing the human impression upon things rather modeling and forming different attitudes towards our emotions (Rainsford, 2014, p. 6).

Literature in contrast to other forms of writings (such as philosophy, scientific investigations, etc.) has specific capability in expressing the variety of emotions due to the power and abundance of its language and imagination. It can describe the minute details of interactions between human emotion and other aspects and situations of individual and societal life. "Literature is vitally engaged with the living situations of men and women: it is concrete rather than abstract, displays life in all its rich variousness, and rejects barren conceptual enquiry for the feel and taste of what it is to be alive" (Eagleton, 1996, p.171).

Thus, the task of literary authors seems to penetrate the truths about how human feels and how he projects these feelings towards others, nonetheless explains them or even affects them in a way or another. In this sense the literary works to some extent reflect the experience of individuals and collective nature of them (in the specific period of time and certain places), which in turn, become a

merit and an intellectual path to the successive generations afterwards. "On the level of text, the actions of literary characters have always been motivated by emotions such as guilt, hatred, love, jealousy and fear. To identify these fictional emotions, which are informed by the lifeworld and its practices, is an important aspect of literary understanding" (Knaller, 2017, p.17).

In literature emotions are embedded in other different aspects in the life of characters like (behavior, beliefs, social attitudes, etc.). For this reason, it can effectively interact with reader's emotional response; in this situation character's feeling communicates as that of living person with the emotion and impression of the readers.

Some emotions in the literary works can be clearly apprehended while others may be vague and hard to explain, some emotions rather serve as a tool or medium for designating more allegorical and symbolic meanings rather than their clear and simple manifestations. For example, in literary works such as a novel or drama (Bram Stoker's *Dracula*, Mary Shelley's *Frankenstein* and so on), feeling of disgust or violent nature of some characters that frequently barefaced in their deeds in the actual life can be read as a symbolic indication of evil of their particular nature, though, often as of that humanity in general (Knaller, 2017, p.17).

The concept of emotion has been the subject of interest to many writers of ancient and modern times when trying to analyze, evaluate and criticize the aesthetics of literary works. Since the Greek civilization that was a birthplace for many significant philosophical and literary inquiries on art and literature, emotion has such a place that the necessity of having independent form or sub-genre of plays and other forms of literature and arts was to be considered and highlighted in name of melodrama. The sub-genre like melodrama intended to represent the intense emotion and sentiment of human beings (though including aggression and violence along with other emotions). Stefan Snævarr in his book *Metaphors, Narratives, Emotions* states that: "the first great narrative in the West, Homer's *Iliad*, is about an emotion, the wrath of Achilles and its consequences" (Snævarr, 2010, p.321). Furthermore, the traditional belief about the concept of emotion was to refer to emotive aspect of human as something subjective and irrational kind, whilst in the long historical development of human's knowledge and its literature this notion has changed:

Now there is a lively philosophical debate over the nature of emotions. One of the reasons for this renewed interest is due to the so-called cognitivist view of emotions that holds that emotions by necessity have a cognitive content, implying that they can neither be reduced to subjective feelings nor objective processes in the nervous system (Snævarr, 2010, p. 283).

Different emotions of human beings may partly or wholly have part in causing the consequent violence as act or behavior. Some violent acts defined altogether with its emotional motifs such as (anger, aggression, hatred and other psychological elements in human relationships) as a unified psychophysical behavior that has certain pattern in societies and societal norms. In exact sense of the word, violence is any act using physical force which is inflicted upon an individual or group of people that may produce physical harm as well psychological pain; it is usually recognized as an overt act in contrast to some aggressive behavior which is veiled and passive in essence (Thompson, 2001, p. 7).

One approach in the studies of literary theory is moral-philosophical criticism which helps reader's understanding to the meaning and ideas of the literary works and the author. The literary analysis of the text through this method interprets and evaluates the literary work by seeking the ideas and messages that appeal to moral-philosophical thoughts of men; thus, moral-philosophical criticism explores such contents that are statements and judgments of characters or simply the voice of author echoed in the work in more or less explicit way. In fact, literary works would be able to produce the text which reflects many moral and philosophical ideas (such as William Golding's *The Inheritors* which is the subject of analysis in this paper). Because, literary criticism as much as literary works "Concerned with human meaning, value, language, feeling and experience will inevitably engage with broader, deeper beliefs about the nature of human individuals and societies, problems of power and sexuality, interpretations of past history, versions of the present and hopes for the future" (Eagleton, 1996, p.170).

3- Concept of Violence in the Novel

Golding's literary works were published in the second half of the twentieth century relatively in successive years after his first novel. These works had their own literary and intellectual merit which consequently attracted the generation of post-war readers and critics that thought to have the trace of historical events of the World War Two and reveal the scar and agony of humanity of that period. In point of fact, Golding himself served the British Naval Army during World War Two and saw the horror and brutality of human beings and what they were capable of in the actual field of war and scrimmage. Among these literary endeavors *The Inheritors* is Golding's second major work which came out in 1955, nevertheless, some critics claimed that it does not achieve that great acclaim as his first novel did (Babb, 1970, p. 37).

Although, *The Inheritors* is written in form of novel, there are critics dubiously treat this work as having a literary structure of a fable or myth rather than of modern novel (McGillis, 1977, p.17). This is due to the strong moral appeal in thematic approach of novel.

As for the matter of form, *The Inheritors* embodies the great power of creativity in style and literary mode of the narration such as (dramatic pace of the plot and events). On the other hand, it has rich literary language, especially using metaphor and symbolism as well as other figures of speech. The whole novel seems to express the allegorical cliché. " *The Inheritors*, depicting one step in man's physical development, studies allegorically the meeting and clash of two races with differing backgrounds and cultures" (Miller, 1963, p. 18).

The text of *The Inheritors* generates a great deal of reception as to be read in terms of biological, anthropological, historical, and even linguistic outputs. The work has a definitive use of language in storytelling which is tended to conform our developed and complex language to that simple and primal structure of Neanderthals in order to express their thoughts as close as possible to their real language and how they spoke (Mandala, 2018, p.18).

4- The Implications of Violence

The first encounter of Neanderthals with other human beings, who were still hidden in the narrative, is by the first appalling conclusion that Fa felt as he came to know from some traces around. These men (Homosapiens) are called the "intruders" by the narrator. Ha who is one of the males of the tribe and the "man for an emergence", can draw from some signs somehow rational thought which is rather characteristic of Homo sapiens but they were presented capable of slightly advanced cognition. Whatever this cognitive ability is, they also have primitive way of thinking about things beyond ordinary perception; as this frequently can be seen in the novel describing their thoughts by whether any "pictures" were in their mind or not.

"I have a picture of Lok finding a tree with ears that grow thickly" (Golding, 1955, p.24). The more sophisticated men were Homo sapiens that can benefit from different way whether to viciously encounter others or to defend themselves from danger. This relation between reason and violence which seemed to be incomprehensible since reason often leads to a good moral- is matter of great importance; as men like Homo sapiens by superiority in knowledge can be more capable in using ways to fight with others and to commit more violent acts in order to protect themselves. The first encounter, being aware and feeling sense of danger narrated as thus:

He (Ha) had thought that he must make sure the log was still in position because if the water had taken the log or if the log had crawled off on business of its own then the people would have to trek a day's journey round the swamp and that meant danger or even more discomfort than usual (Golding, 1955, p. 14).

Golding describes Neanderthals as social human being and kind towards each other and have sense of respect towards their authoritative member in the group; as there is an old man (Mal) that acts in accordance with his social power among the group. In an interview (Baker, 1981) Golding personally submits to the idea of human as moral and social being:

The fact that without a system of values, without an adherence to some, one might almost call it, codified morality, right and wrong, you are like a creature in space, tumbling, eternally tumbling, no up, no down, just in "free fall" in the scientific sense...Man is by nature a moral creature. his morals without knowing they are there. He exploits people and then finds that with this comes guilt and that you can't be free of right and wrong because you know by some kind of instinct when you've exploited somebody, when you've hurt somebody, when you've cheated somebody. You know when you lie and all the rest of it. It's no good saying none of these things matter. They do. They matter intensely to man because he is not just man, he is a social being (Golding and Baker, 1982, pp. 133-134).

The Inheritors presents the contrasting view of Neanderthals from what we historically used to see as primitive and barbaric. Throughout the novel the devastating actions frequently occurred upon human life were of Homo sapiens committed against Neanderthals. These new men remove the log which causes the death of the old man Ma when he fell into the water. They kill Ha, invade the cave, murder an old woman and Nil, capture Liku and a baby, their action results in the death of Fa, these became a sign of how cruel these new men are. Furthermore, Neanderthals were affectionate and helpful among themselves whereas the new men clan were in dangerous conflict to slay each other in

order to rule the clan. Neanderthal men call their prayer to their female divinity "Oa", but these new men perform horrible and bloody sacrifice inflicted upon other people. Neanderthals lived on natural sources like plants and animals whereas these new men kill each other as if they were cannibalistic (Babb, 1970, pp. 38-39).

However, cruel these "new men" could be, this image of conflicts should not be taken as an absolute truth of historical fact, unless it gives insight to what extent human nature in general is able to act in violent manner regardless of whether it would in this group or that group. "The contrast...contains the fundamental truth about Neanderthal man and Homo sapiens in *The Inheritors*, but not the whole truth. For the people (Neanderthals) are not quite so innocent, nor the new men so unrelievedly vicious" (Babb, 1970, p.41).

A particular conception of violence that may be perceived by the reader is the way that violence manifested in relation to the progress and necessity of human life when societal structures become more complex as it seems human reason has some part in that process by using superior knowledge as power. The novel shows how the "new men" have more complex structure of society within which different individuals challenge each other's status and are ready to dispatch and deprive any member of their own group. But the Neanderthal tribe has more simple structure of power and they are all equally submitted to single authority with consent and devoted spirit. "the strings that bound him [Lok] to Fa and Mal and Liku and the rest of the people. The strings were not the ornament of life but its substance. If they broke, a man would die" (Golding, 1995, p.27).

The novel shows this paradoxical point in the course of development of human's society and civilization as Homo sapiens approve their efforts in taking the frontier of this course. however progressive situation like this can be advantageous but by no means would guarantee any cultivation that totally stops his violent nature. Nonetheless, on the larger scale, to whatever extents human civilization could be able to advance though practicing violence (as other emotional and psychological aspects) remains unchanged and timeless as certain behavioral pattern in human nature that to be manifested in various ways. On the other hands, civilization is by no means advances in uniform course:

Who hold most strongly that the general course of civilization, as measured along the scale of races from savages to ourselves, is progress towards the benefit of mankind, must admit many and manifold exceptions. Industrial and intellectual culture by no means advances uniformly in all its branches, and in fact excellence in various of its details is often obtained under conditions which keep back culture as a whole (Tylor, 1871, p.31).

This imbalance in the scene of civilization development can be seen through the whole aspects of so-called progressive Homo Sapiens both their strength in many ways and their weakness as well. "For all their superiority and knowledge, the new men appear weak, naive, and defenseless at many moments" (Babb, 1970, p.42).

The "new men" invent different tools not only to defend themselves against cruelty of nature and wild animals, they often use them to slay other people that were seen as a danger and hindrance especially when they seek their needs and expand their territories. Tuami as a member of "new men" tribe represents this desire to survive at the cost of Neanderthal's lives "If we had not, we should have

died” (Golding, 1955, p.228). The “new men” thoughts in the novel are close to common justification of our everyday life when a group of people or a nation inevitably uses violence and starts the war under the cloak of defense and peaceful purposes. “Rightly or wrongly, human peace is rooted in human violence” (Burkhardt, 1995, p. 1).

Although, the Neanderthal people in the novel are not that innocent but portrayed as less violent creature in comparison with Homo sapiens. They do their own violence offensively towards animals but for human it seemed that they would be able to do just in defense, when Ha and Fa find a doe that killed by a cat and they want to use it as food though suddenly the question came to Ha's mind as somehow, they did a bad thing. “He had hoped for the light as for a return to sanity and the manhood that seemed to have left them; but here was dawn—past dawn—and they were what they had been in the gap, haunted, bedeviled, full of strange irrational grief like himself, or emptied, collapsed, and helplessly asleep” (Golding, 1955, pp.224-225). This represents moral conscience of these people towards the act of violence. For Neanderthal men who are portrayed relatively innocent, having no idea of whether anyone except themselves exist in the place. After knowing someone else may exist as they perceive their scent Lok was about to say in surprise and kind of naivety: “There is no other in the world[...]" (Golding, 1955, p. 69). This is an expected incident that deepen their sense of humiliation from which they obliged to counter them in mutual violence. Thus, violence is seemingly shows itself as a chain of actions and reactions of necessary nature of the situations which humans are too weak to break free from them; as it seems one can only justify them more rationally without doing any virtuous deed alternative to them.

Another conception of violence, that can be derived from more detailed analysis of the novel, is the role of mythological beliefs and religious rites of the "new men". As the story advances, Lok and Fa face many threats came from the "new people" and each group dragged into fight-defense conflicts as "new people" intend to eliminate the tribe and perform many ceremonial rituals especially sacrificial rite. Lok and Fa hiding themselves in the tree can see these rituals as "new people" prepared to bring Liku to their sacrificial mores and they try to rescue Liku and stop the ritual of sacrifice but they couldn't. These "new people" regulate rituals and sacrifice other people (Neanderthals) to their God of protection and view Neanderthals as "demon" that should be annihilated.

Thus, the “new men” symbolize their deeds into sacred performance of sacrifice rituals to their own god. By this, they cannot see anything wrong or immoral in their deeds, rather they holify their action and make violence more of normal and necessary mean in order to satisfy themselves and their god. “The guilt is transferred onto the victims, demonizing them. And the human society goes on its way, mystified by its own behavior, memorializing the past, not as history, but as a mythology of the “other,” who, although a victim, is considered the cause of the crisis” (Burkhardt, 1995, p.3).

One obviously notices the evolutionary theory of men’s development biologically and socially since William Golding preferred to call an emergent group of human beings as Homo sapiens. “The new men appear essentially antagonistic—our first close-up of Homo sapiens is of a man shooting at Lok” (Golding, 1955, p.106). The men tendency to adapt and survive in difficult condition and environment is echoed throughout the novel, this tendency is characteristic of both Homo sapiens and even Neanderthals. “He [Lok] felt the need for the protection of human beings” (Golding, 1955, p.80).

But what these Neanderthals want to do is rather in defense of their tribe and cannot be taken as same measure as of Homo sapiens cruelty against them. These Homo sapiens engage in different range of action that were all violent in nature; killing, savagery, cannibalism, destruction of habitat, etc. This by any sense of causation between evolutionary nature of biological necessities (food, shelter, etc.) and behavioral aspects as being in need to use violence as part of that progression, is shown in allegorical means. Two groups of humans situated in two particular phase of time that were different from each other in many respects.

The *Inheritors* develops allegorically two different though related themes, one evolutionary and one social. The former theme concentrates on a limited phase of evolution, the one step between the Neanderthals and the Cro-Magnons, but the sharp contrast between the two groups suggests the changes wrought by evolution's every move; in addition, *The Inheritors* studies (with pessimistic conclusions) the relationship between physical and technical advance and the level of morality (Miller, 1963, p.23).

It is not only Neanderthal men that are inherently innocent towards other human beings as they show their conscientious deeds that accord the virtue of morality within human life though without any preference to moral principle, but Tuami (as an individual of "new men" community) shares some kind of sentiment which is close to that Neanderthal sense of conscience in its own way. He is more aware about what they did towards those humble Neanderthals as he found himself in a world that their cruel actions somehow made a confusion for them. When Tuami's group took the baby from Neanderthal men, the narrative goes like this with a question that stirs sense of morality at the same time cruelty of their deeds as he was aware of the evil side of his clan:

Tuami, his head full of swirling sand, tried to think of the time when the devil (the baby) would be full grown. In this upland country, safe from pursuit ... but shut off from men by the devil-haunted mountains, what sacrifice would they be forced to perform to a world of confusion?... Restlessly he turned the ivory in his hands. What was the use of sharpening it against a man? Who would sharpen a point against the darkness of the world? (Golding, 1955, p. 231).

This stunner seemed lay deep inside the conscience of "new men". It is for the first time an individual of "new men" raises himself above boundaries of tribesman and can feel general sense of humanity within mankind "What was the use of sharpening it against a man?" Intensely puzzled about their past conflicts, his question "Who would sharpen a point against the darkness of the world?" (Golding, 1955, p. 231) embodies this perplexed sense of reality and that "darkness" symbolizes this puzzle as for they don't know what they did and what was all point of that.

There is a scene in the narration in which Lok watches two members of Homosapiens tribe who are engaged in sexual intercourse that is full of violent and fierce behavior. It looks as it is battle for pleasure rather than normal and peaceful embracing and sexual activity.

Their fierce and wolf-like battle was ended. They had fought it seemed against each other, consumed each other rather than lain together so that there was blood on the woman's face and the man's shoulder. Now, the fighting done and peace restored between them, or whatever state it was that was restored... They hunted down pleasure as the wolves will follow and run-down

horses; they seemed to follow the tracks of the invisible prey, to listen, head tilted, faces concentrated and withdrawn in the pale light for the first steps of its secret approach. They sported with their pleasure when they had it fast, as a fox will play with the fat bird, she has caught) (Golding, 1955, pp. 176-177).

Here, the notion of violence is closely related to one of the most ordinary activities of men in life; the activity that should be for pleasure and reproduction though mixed with abusive feeling and an urge to violence.

Towards the end of the novel, the tragic fate of Neanderthal men is revealed as they are slashed away from their place of living and the face of earth. Lok and Fa cannot escape the cruelty of these "new people" and their fate will be the same of members of their tribe. "Fa is wounded and is swept away by a large pine tree which floats down the river [...] Lok is left, his mate drowning while the hunters sail away upstream with the baby [...] By morning, he is dead, and the idol glares over him toward the river." (Burkhardt, 1995, p.3). For this reason, the title of the novel "The Inheritors" can be decoded in many ways; one possibility is to see these "new men" as "The Inheritors" of the space and places which they conquered by any means of their violent nature.

However, one may suppose the nature of these "new men" that are inheritors of an arrays of emotion and behavior (including violent nature) that came from their ancestors (Neanderthals). "For it is only a part of the truth that the title supplies a simple ironic commentary on Homo sapiens, who has exhibited anything but the meekness requisite for inheriting the earth. The new men are indeed inheritors, inheritors of their terrifying experience with the Neanderthal people" (Babb, 1970, p.59). Thus, the "new men" may represent the evolutionary overtake in many areas of their life in respect to their ancestors, hence they are inherently violent in nature.

5- Conclusion

The Inheritors gives us valuable insight into primal behaviors and conflicts of pre-historic tribes of mankind through the literary work of fiction. It shows how in progress of civilization an emergent group of Homo sapiens came to interact with another group of humans namely Neanderthals.

This novel presents a rich text of conceptual and intellectual concerns whether of historical, scientific, or philosophical importance. The ways by which Homo sapiens encounter Neanderthal men are varied; the element of violence in human relations is embodied in different aspects in a way or another through that interaction. Homo sapiens are portrayed as being responsible for the destruction of those tribes that are different from them. However, they are more intelligent and able, though it seems this point of advantage serves their need and greed for power and domination over Neanderthal men. They demonize them as source of evil whereas the opposite is clearly true.

Homo sapiens use their higher mental and technical skills to survive even if it is by committing violent acts, although they were of more advanced civilization, they partake in different degrees of horrible and violent behavior and normalize them into cultural elements and what is to be known as human nature.

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